ARCMTL 2023

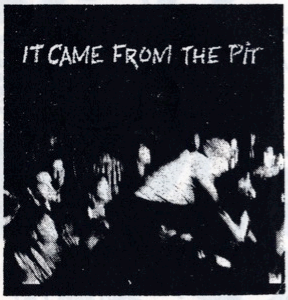
psyche INDUSTRY RECORDS

*support our music scene!

Nils: Sell Out Young

Condition: Mumbo Jumbo

It Came From the Pit Compilation



Fair Warning: You Are The Scene!...

IF YOU WANT TO CONTACT ANY OF THE BANDS BY WRITING OR MAYBE YOU'VE GOT A BAND WITH ENOUGH CA$H TO PUT OUT A DISK JUST GET THOSE PENS FLAILING: P.O. BOX 94
STATION PLACE D'ARMES
MONTREAL, QUEBEC

LIVE BY MUSIC
DIE BY MUSIC...

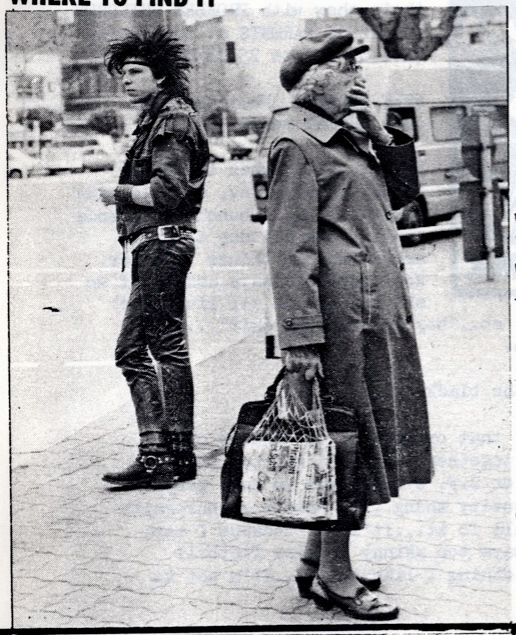
...

(514) 879-9113
155 ST. PAUL EST, 3rd FLOOR
MTL., QUEBEC, CAN
H2Y-1G3

THE new social life

BETWEEN THE SEXES.

WHERE TO FIND IT



THIS IS FREE ACCESS

*!?%&$!

Hi:

Was that unofficial enough? We (I am assuming that everyone else working on this feels the same) have tried to be as unprejudiced and open as possible in putting this, our third, and much improved issue of Free Access. Of course most of the time our biassed opinions shine through but we hope from the information you can make your own judgements. We also hope that y'all would find this zine interesting so there's somewhat of a variety. We would love to have contributions for a number FOUR Issue, if you're at all interested in getting up off yer fat asses and writing, by all means do! Unless of course you don't have enough money for the stamp and you're spent your last 3 dollars on cigarettes (then shame on you!) Even if you don't write us please read this. CONTACT:

5215 DÉCARIE APP. 3
MONTRÉAL, QUÉBEC
H3W-3C2
CANADA

OR

548 CONGREGATION ST.
MONTRÉAL, QUÉBEC
H3K-2H9
CANADA

P.S. THINK: REACT.

FROM PREVIOUS EXPERIENCE I HAVE DISCOVERED THAT NO MATTER WHICH ORDER I PUT THE NAMES OF PEOPLE INVOLVED I GET IN TROUBLE SO JUST TRY NOT TO SEE WHAT ORDER THEY'RE IN OK.

FREE ACCESS IS:

KATHY RIGAS
KARIN HEIDT
STEVE COFFEY
JOHN CAMPBELL
ERICK ROY

SPECIAL THANKS TO:
JOE SARY, DAVE SWEETAPPLE AND PSYCHE INDUSTRY AND MY MOTHER (xxoo)

WHAT'S IN HERE?:

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This interview with Reno's (Skeeno) (Ski?No!) 7-SECONDS was done in collaboration with YAW (Youth Air Waves) (Yuppies Are Wimps) Fanzine. KevinSeconds was interviewed by Erick, after their show with PROBLEM CHILDREN and BLOCK PARENTS at the Rising (Sweat) Sun on 25/08/85.....

FREE ACCESS: What the hell does SKEENO mean?

KEVIN: Well, when the Reno scene was starting, a whole gang (crew) of us, a bunch of friends really. We all use to hang around and do things together. Well people always ask us if we ski because we all live near Lake Tahoe (60 miles). None of us ski, so.."hey do you guys ski?"...so we answer "us?..ski???NO!!" Reno...Skeeno.

FA: What's the reason behind wearing the black eyes?

K: Like the thing with the black eyes, that originated the Skeeno crew, the old scene, we all used to do stuff together, and we'd all put on black eyes, and whenever we would go to L.A. or S.F. every where we went people would know who we were. It was our identity thing...It wasn't a conformity thing...Both the guys and the girls would do it...It's not because I used to play football or something, Iwas always too skinny to play football when I was a kid anyway...It's just something I like to do...It's not to cut the glare from the lights...

FA: Do you like touring?

K: It' what I like to do more than anything else... Except it would be nice to be able to sleep for 24 hours, we've been touring for weeks straight and we're getting tired... I really enjoy Canada... The only real problem we've had was with crossing back into the American border...I wish we could stay for a couple of days, check out the city... It looks real interesting...

FA: What motivated you to start 7-SECONDS? Why did you form?

K: The main reason is because in Reno there was no real music scene at all. So we decided it would be fun (since Nevada is such a conservative state, even though there's legalized prostitution and gambling) to try and create a music scene for us and our friends, since there's nothing fun for young people in Nevada. We started back in late '79...I started playing music back when I was 13, in a garage-metal band, and from there I've played in around 4 bands until I got with 7-SECONDS with my brother. Also to communicate our message to our audience...

FA: What will you be doing after touring?

K: Probably work on our record label, POSITIVE FORCE!! and trying to get more record releases. The first thing we put out was a Nevada compilation 7". Second was a BYO co-release, then our "Walk Together, Rock Together". In the near future: YOBS (Reno); UNITY (LA); BLAST (Santa Cruz) a megapower band who turned down an offer with Metal Blade to do this with us.

FA: What future do you foresee for the hc-scene?

K: I think it's different for every scene...Usually, the smaller the scene, the more supportive and responsible the scene. I think we should put more imagination and originality into it otherwise hard-core will just become another label like everything else. For me to be hard-core is about emotion and feeling and putting it across as best you can...We just happen to do it with harder edged music...We want to reach more people and not be limited, especially by ourselves...We have a lot of different influences, if it was up to me we would be playing all kinds of weird stuff...Don't be narrow-minded, listen to anything and if YOU like it and it sounds cool to YOU...Who cares what it is...I don't exactly enjoy M-TV, it's so much bullshit...

FA: Where did you get the name 7-SECONDS?

K: Oh God!! That's a long boring story...A long time ago I ordered this record entitled "197 Seconds to the Dils" by the DILS...I had ordered it on this mail order form that was on my desk. What happened was, when I wrote it down it left an imprint on my desk that said 7 Seconds...People started tracing over it with markers and stuff...No-one payed much attention to it until we wanted to change our name because we had all these different stupid names...that we didn't like, for example in 78 we called ourselves the MISFITS and we thought we were so cool until we found out about the MISFITS from New Jersey.

FA: What do you do with your spare time?

K: I write lyrics and poetry...Put on shows in Reno through POSITIVE FORCE... I do some acting in underground films and stuff...Our tour, for instance, we're videotaping it and hopefully make a cassette of the tour for sale... We're in the process of opening our own shop in Reno...

FA: Last comments:

K: Don't buy our (or any) album if it's 15$ because you're getting ripped off! Please send me some zines, I really love them, I'm a zine fiend, really!!!

POSITIVE FORCE
P.O. BOX 9184
RENO, NEVADA
89507
usa

NEWFOUNDLAND

ST. JOHN'S - The scene here is small, but thriving. Right now there are 5 or 6 bands playing around town irregularly. There is a shortage of places to play here but occasionally we get gigs here at certain halls. The main place for gigs over the last year or two was the "GRAD HOUSE". It's an old large house from around the 1880's that was bought from the university and now it's inhabited by graduate students. It was great there 'cos a bar service was provided inone room for those old enough to drink, and not much hassle from it's live-ins. But at a recent show there was a lot of shit going on and the new bar manager didn't like it and proclaimed no more punk shows. Well fuck him. Shows were regular until this point. Bands include PUBLIC ENEMY, THOUGH JUSTICE, THE RIOT, ATRUCE, RECKONING, and FINAL OPTION. All of the above play hardcore except A TRUCE, who are a mod band. Styles vary from one band to the next. PUBLIC ENEMY are thrash with a few old rock 'n' roll covers. FINAL OPTION, the newest on the scene are also thrash. The RECKONING is comprised of members of a once heavy-metal band, so that comes through in their sound. TOUGH JUSTICE have an oi-ish sound and the RIOT have an early punk sound. Some of these bands will be playing a peace festival coming up in August.

There is a fanzine here, "WABANA RIOT". Number3 is in the works and is available for 75 cents plus postage. Most of the shows are put on by DEAD UPTURNED PUPPY PRODUCTIONS. D.U.P.P. is trying to bring in bands from other places and also put out a compilation tape of Canadian bands. Bands from elsewhere have expressed interest in both. That's about it from the Rock. Anyone looking for info, please write:

Dave Sweetapple, P.O. Box 681 Station "C"
St. John's, Newfoundland
A1C 5L4
CAN

Here's a shot from a PUBLIC ENEMY gig

Phot: Hardcore Tony

ARCMTL 2023

NECROS

Thursday, Oct. 24, 1985

On this night Fair Warning were supposed to be one of the opening bands, unfortunately Ewan had a problem with his eyes and we were left with Countdown Zero and a not-so enthusiastic crowd watching. As soon as the Necros took over the mood changed and excitement was abound. They were a real surprise with their new appearance of very long hair and the powerful, loud and tight sound which seemed to us better than on their album "Conquest for Death". There was a lot of energy present and people were thrashing out of control but in the back there were some sounds from people who disapproved of the rock and roll and heavy metal tunes. This did not stop the Necros as they reminded the audience that "We are playing tonight and we're gonna play what we want." And that is exactly what they did, including some greats like "Walking the Dog" from Aerosmith and the classic "Movin' on Over" from Chuck Berry. We fully agree that bands should be able to decide what they want to play, don't you?? In any case, we enjoyed it like, totally--it was a gas! Come again Necros!!

Steve and Karin
Karin and Steve

RCMTL 2023

HAPPY NEW YEAR

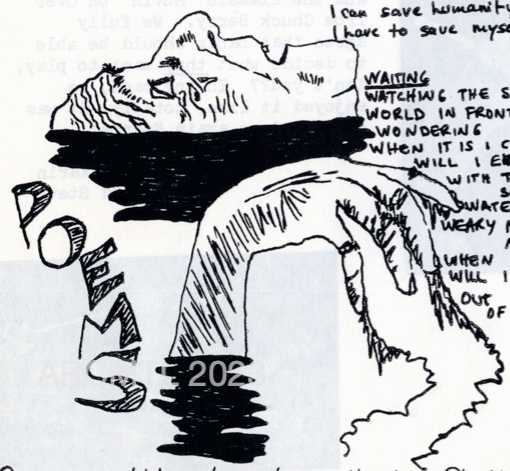
So naive.
Celebrate
Another year
Of wars, poverty
famine, desperation
Of anguish, madness
anger and fear.
So close now. So close
To nuclear
devastation.
Such incredibly pathetic
minds.
Create such an incredibly
vicious world.
Must save
civilization.
Must rise
against them.
Power to the minority!
Someday
We will prevail.
Because we must
Must survive...
Hey. Happy New Year...

You call yourself a nihilist
Is that what the scene is to you?
Sit around and bang your head
Pretend you're one of the living dead
Drink and smoke and swear
Act as if you didn't care
What are you on this planet for
Don't want your bitchin' no more
Since when have you really suffered
Hend'e, children cry, people starve
But *you*, you wallow in yourself
Put your shit up on a shelf
You go on about always doing it your way
But you ain't got nothing new to say

Jump a bridge
You have our sympathy
Putting you
Out of our misery...
K, K & P

I believed in love
I believed in trust
I believed in humanity
Such a desperation
For childhood innocence
Now reality has set itself in
Fear. Hatred. Contamination. Greed.
Desperation
A plastic world, plastic minds
Phony. Killers. Blood-thirsty and
Money-hungry. Power-seekers. Oppresionists
Like a bad dream
Meanwhile...
Here I exist, a speck on this planet
While the rest of it collapses around me
I can save humanity? I truly wish
I have to save myself first.

ANACONDA



WAITING
WATCHING THE SPINNING
WORLD IN FRONT OF ME
WONDERING
WHEN IT IS I CAN GET HOME
WILL I EVER GET HOME
WITH TIRED EARS THE
SOUNDS OF RUSHING
WATER COMES TO ME
WEARY MOANINGS OF
MONSTER MACHINES
WHEN
WILL I EVER GET HOME
OUT
OF THIS GODDAMN
LAUNDROMAT!

B-BERRY

White Punk Blues

Poised between
a gin bottle
and
a shot of heroin
Beyond caring.
Not even
wondering.
Sickness oozing
from every pore
Vomit taste
And death
beckons
in infinity pills
and codeine promise
That it all
will stop.

Love's complexities
and children's demand
of recognition
and friends
bypassed
And the mind turmoil
a pounding sinus
pressure urgency
to conclude
in any solution
But
this open wound
of self-probing

Methadrine charged
drive
to speak
the real word
of freedom
From the hype-crushed
soar
above the cosmic weariness
of being told
It's either one way
if not that
than the other
ways
of preordained

John Morris Healy

opposition
to anyone
or anything, And the shout
of pain and liberation beneath the flattering wheels of: "Do it! Kid. There's money in it."

THE GRUESOMES

Interview done this past July by Kathy Rigas and Alynagh C. with Eric Davis of the GRUESOMES.

K: START WITH SOME BACKGROUND ON THE BAND, HOW LONG HAVE YOU BEEN TOGETHER, WHO PLAYS WHAT, ETC.

E: We've been together for five months and in that time we've got about 35 songs down. Bobby Beaton our singer, started to take harmonica and guitar lessons. He's always wanted to sing so we let him sing. John, who's my brother, learned the bass about five months ago. Jerry Alvarez, our guitarist, has been playing for about a year now.

K: TELL US SOME OF YOUR INFLUENCES, FAVORITE BANDS...

E: My favorite bands are the Miracle Workers and the Fuzztones. It's mostly garage bands from New York City that influenced us. Then we started buying old 60's records instead of new 60's revival records. I'd say about 80% of the songs we cover are all off of these records back from the grave which are just 60's, mid 60's garage teen records.

K: SO YOU'D CALL YOURSELVES MOSTLY A PARTY BAND RATHER THAN A SERIOUS BAND?

E: Oh yeah, we're not very serious, no, we're basically a 60's punk band.

K: SO YOU DON'T HAVE ANY KIND OF MESSAGE OR ANYTHING LIKE THAT YOU JUST WANT YOUR AUDIENCE TO HAVE FUN.

E: Yeah, exactly. No message. No stop war, peace, unity, nothing like that.

K: DO YOU HAVE ANYTHING COMING OUT?

E: Yeah, a record is planned and so is a video. The record is probably going to be on Og Records which is run by Gerard Van Herk of Dejavoodoo.

K: WHAT ABOUT TOURING?

E: No, no touring. I don't really want to do any touring and I don't think anyone else in the band wants to either. We're just going to play around here.

K: WAS IT HARD GETTING THE GRUESOMES TOGETHER?

E: Getting the band together wasn't hard at all because we all wanted to play, the only hard part was finding a guitarist and Jerry came in about a month after all of us started. When we started we didn't even have a drum set, I had a snare drum and a pot lid. The only instruments we had harmonica and bass. We just did some real jokey recordings and things.

K: WHAT ABOUT PROMO FOR THE BAND?

E: We do it all. We make our own posters and stuff.

K: IS THE REST OF THE BAND ALSO FROM N.D.G.?

E: All of us live in N.D.G. except for Jerry who lives in Laval.

K: HOW OLD ARE YOU?

E: Sixteen. Jerry's 19, Bobby and John are 18. (Businessmen are walking past us and giving us funny looks)

K: YEAH, THIS IS AN ODD PLACE TO HOLD AN INTERVIEW YOU KNOW.

A: NO, I LIKE IT HERE.

E: Yeah, it's a lot cooler than outside. Air conditioning.

A: YEAH, AND WE GET FREE ELECTRICITY (Oh yeah, electricity courtesy of Place des Arts)

K: DO YOU DO ANY ORIGINALS?

E: We do mostly covers but we have some originals.
A: WHOSE RESPONSIBLE FOR THOSE?
E: Me, Bobby and John. Bobby does the guitar, harmonica and vocals, John does the bass line and I do the drumming. We don't have anything written down on paper. Mostly we just screw around, just making up noise and if we get anything that sounds good we say, "Hey, that sounds good let's make a song out of it." And then Bobby writes the lyrics to it.
A: ARE YOU PLANNING TO WRITE SOME MORE?
E: Oh yeah, for sure, for our album.
K: WHAT ABOUT THE HARDCORE SCENE?
E: Well, I don't know that much about it. (pauses) I don't dislike it, but I don't like it. I've listened to Primitive Air Raid a couple of times. I don't like too much of the stuff on it. I like FAIR WARNING though, they're O.K. I've seen the NILS, I like them. I saw them at the Pepperbox. That was a good club, the Pepperbox.
K: IT WASN'T OPEN FOR VERY LONG.
E: No, every Thursday night they had 60's punk night and that's all they played, it was great. And the people there were really nice too. Yeah, we got pretty pissed off when that closed down.
K: IS YOUR BAND IMAGE-ORIENTED?
E: Yes, very image-oriented. We model ourselves after typical 60's punk which is dressing up in black with medallions and stuff, big ugly ones.
K: ANY LAST WORDS?
E: (Laughs) Yeah, come see all our shows, we need the money.

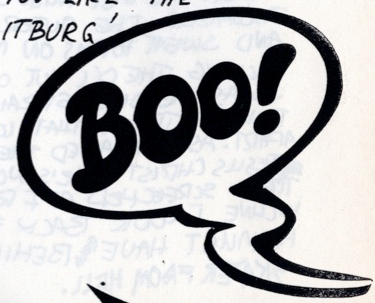
PHOTO REPRINTED FROM MONTREAL MIRROR
JENNY ROSS

ARCHIVE 2023

BONZO GOES TO BITBURG

●●●●●● THE FIRST CHANCE I GOT TO PUT THIS LATEST FROM THE RAMONES ON MY TURNTABLE I COULD NOT RESIST THE TOTALLY OVERPOWERING TEMPTATION TO BEGIN SOME SEVERE BOPPING AROUND MY ROOM, WHEREUPON 'MOTHER' HAPPENED TO WALK IN AND ASSUME HER POOR, TERMINALLY DISTURBED DAUGHTER HAD ONCE AGAIN ERADICATED THE HOUSEHOLD OF ITS ALCOHOLIC CONTENTS, WHEREUPON SHE STORMED INTO OUR COZY, LITTLE KITCHEN AND PROVED HER SUSPICIONS CORRECT. ALAS, SUCH ARE THE WOES OF OUR EXISTANCE. BUT, AS SHE WAS MARCHING BACK, (PRESUMABLY FOR THE FINAL EXECUTION) I, IN MY INFINITE WISDOM, HAD PRESERVED A LITTLE BIT OF THE ALCOHOLIC CONTENTS I HAD SUPPOSEDLY ERADICATED THE HOUSEHOLD OF. NONETHELESS, 'MOTHER' JOINED IN THE FUN, AND SOON WAS ALSO BOPPING TO 'BONZO GOES TO BITBURG'. WHEREUPON, NINA, OUR HOME'S VICIOUS (IF SLIGHTLY SHORT, FAT AND ROUND) GUARDIAN TERRIER CURIOUSLY SHUFFLED INTO THE ROOM TO SEE WHAT ALL THE COMMOTION WAS ABOUT, WHEREUPON, TWO MINUTES AND HALF A BOWL OF BEER LATER, NINA ALSO BEGAN SOME SEVERE BOPPING, WHEREUPON, SHE ABRUPTLY STOPPED AND CRASHED SOMEWHAT DEATHLY TO THE FLOOR. WHAT WAS I TALKING ABOUT? OH YES. MY RAMONES. MMMMM (OOPS, SORRY). 'BONZO GOES TO BITBURG' IS QUALITY STUFF, FUN AND BOPPABLE. SECOND SIDE: 'GO HOME ANN' RAMONES COULD DO BETTER. IT HAS TO BE PLAYED A COUPLE OF TIMES TO GROW ON YOU. ■ 'DAYTIME DILEMMA' I WAS SURPRISED TO SEE HERE, AS ITS ON THEIR 'TOO TOUGH TO DIE' ALBUM. IF YOU LIKE THE RAMONES YOU'LL LIKE 'BONZO GOES TO BITBURG' I DO!

... GUESS WHO, ANACONDA.



ARCMTL 202

SKATERS FROM HELL

WHAT THE HELL, FREDDY'S UP MY ASS. IS WHAT I COULD SEE OUT OF THE CORNER OF MY EYE. AS THE ASPHALT PASSES BELOW US AT A BITCHEN SPEED. TOO FAST TO BAIL FROM OUR SKATES; NO WAY OUT; HAVE TO STICK IT TILL THE BOTTOM OF THIS DEATHLY MAZE DOWN THE MOUNTAIN SIDE. FLOWING AROUND TURNS WITH YOUR ASS HAIRS STANDING UP, HOPING YOU DON'T SLIDE OUT AND MELT YOUR SKIN TO THE BONE, MAKES YOU APPRECIATE LIFE MORE.

FREDDY PASSES ME IN A DEEP TUCK. SO I BEND DOWN TO A MORE INTENSE TUCK TO INCREASE SPEED. I CAN BARELY SEE AHEAD OF ME WITH THE PRESSURE OF THE WIND SQUEEZING WATER FROM MY EYES. YET I CAN SEE FREDDY'S LONG BLACK HAIR BEING TOSSED AROUND IN THE WIND TUNNEL, LIKE TREES IN A HURRICANE. I GAIN MORE SPEED AND THUS ALLOWS ME TO RIP PAST HIM. THE CORNERS ARE WHIZZING PAST MUCH FASTER NOW. CARS ARE HEADING TOWARDS US ON THE OTHER SIDE OF THE ROAD. I HOPE OUR BOARDS AVOID THEM SINCE WE HAVE LITTLE CONTROL OVER THE ROUTE OUR BOARDS DECIDE TO TAKE. I GLANCE BACK FOR A MOMENT AND SEE THAT FREDDY HAS TAKEN A FALL IN FRONT OF A CAR. BUT I CAN'T WORRY ABOUT FREDDY 'CAUSE I STILL HAVE TO WORRY ABOUT MYSELF AS I POWER TOWARDS THE END OF THE RUN WHICH IS EVEN MORE INTENSE NOW. ONE SLIP AND YOUR FUCKED! RUNS THROUGH MY MIND CONSTANTLY AS I SEE AN INTERSECTION AT THE BOTTOM AND I HAVE THE STOP SIGN. I CAN SEE CARS CROSSING THE PATH I HOPE TO TAKE. I GLANCE OVER THE CLIFF. AS I REACH THE LAST TURN I FEEL MY BACK WHEELS START TO SLIDE TOWARDS THE OUTER EDGE OF THE TURN. AND MY BODY TENSES UP AND SWEAT FORMS ON MY BACK. JUST WHEN I THOUGHT I WOULD BE SUCKING THE OIL OUT OF THE ASPHALT, THE TURN FINISHED AND NOW I WAS HEADING STRAIGHT FOR THE INTERSECTION AND SO WAS A PICK-UP TRUCK THAT LOOKED AS IF IT WAS READY TO RIP MY BODY APART. AS I NEARED THE INTERSECTION MY HEART POUNDED FASTER AND FASTER. JESUS CHRIST! HE'S NOT GOING TO STOP AND JUST AT THAT MOMENT TIRES SCREECHED AS I RACED BY. NOW AS I SLOW DOWN GOING UP THIS INCLINE I LOOK BACK FOR FREDDY AND JUST THEN HE FLALLED BY ME. HE MUST HAVE BEEN BEHIND ME ALL THE TIME. BUT OF COURSE, HE'S A SKATER FROM HELL.

KOYAANISQATSI

KOYAANISQATSI is Hopi Indian for life out of balance, or life disintegrating. The film is a portrait of our world, as it was and as it is. The first half of the film depicts nature untouched by the human industrial element--canyons, rivers, clouds, mountains and the music of Philip Glass are what you see and hear. But this is not "Wild Kingdom" or "Lorne Greene's New Wilderness" here. The filmmakers portray the beauty of nature with such depth and imagination that I was left literally dumbfounded. At times it was even difficult for me to tell the oceans and the clouds apart. I did not feel as if I were simply witnessing nature, but rather that I was a part of it.

Suddenly, midway through the film, the continuity and flow of the previous sequences are abruptly interrupted by a tractor shovel, breaking up the earth. So begins the second half of the film--a look at the industrial man-machine, vital to the whole point of the film. It illustrates the brutality of today's mankind with such force that after having seen earlier the most beautiful sights for the eyes, the over-all effect is awe-inspiring.

Koyaanisquatsi makes you see like never before what we've done to "our world"; how completely far gone we are from the real and natural beauty that was given to us, and how we have destroyed this beauty through greed and power. The polluted minds of unquestioning consumers who take and take, but don't see what is really going on around them. If you don't see, Koyaanisquatsi might be film gibberish to you. If you do, you will see like never before.

P.S. "KOYAANISQUATSI" IS GOING TO PLAY ON MARCH 16 (THAT'S A SUNDAY SO NO EXCUSES!) AT 1:00 PM AND AGAIN AT 3:00 PM AT THE OUTREMONT CINEMA. DON'T KNOW HOW TO GET THERE? GET OFF AT METRO BEAUBIEN AND CATCH THE #160 going west. The address is 1248, rue Bernard ouest.

AT CINEMA II CATCH IT ON APRIL 10 (TUES.) AT 9:30 PM.

HELP ME

I ALWAYS WANTED TO BE
THE MYSTERIOUS ONE —
NO ONE
WOULD GET TO KNOW ME
ALON I'D HAVE THE BEST FUN-
NO ONE
IS UNDER MY SKIN
SOMETIMES I WAS HAPPY
CATCHING ATTENTION—
I'D TALK OF
MYSELF

THEN THEY'D KNOW
TOO MUCH
I'D FOLD UP AGAIN
IN ALIENATION....

KA

I had a dream
You were going
to California
didn't ask me
to come along
didn't see
my pain
I ran away in the
cold snow
You didn't follow
I died.
I was 32.

CAFÉ COMMUN/E

LEISURE IS THE BEST OF ALL POSSESSIONS (Socrates)

How do you spend your leisure time? If you are the type of being which enjoys being intellectually stimulated and expanding your awareness horizons, a good suggestion would be to pass by Café Commun/e. Located at 201 Milton St. it is a great, cozy little place to eat a good vegetarian meal (great soup!) and read some of the literature they have. A lot of independant newspapers, magazines, fanzines, etc. covering a wide-range of issues from political unrest to feminism. And if you aren't like me who likes to eat soup and read about P.W. Botha, you can attend any of the events that may be going on during the evenings.

Café Commun/e is run by a group of volunteers who call themselves "collective members". It is a non-profit café that makes just enough money to keep itself going (barely, at times). According to the Cafe's Manifesto, "The Cafe Commun/e is worker-managed and anti-authoritarian, i.e. the operation of the cafe is controlled directly and entirely by those who work in the cafe, without bosses, without hierarchy, without orders. Worker management is a form of work organization which challenges the very structure of labour in our society."

This might lead one to believe that the Cafe is run by anarchists. When asked, Megan, one of its collective members replied that, "There has always been a few people in the Café who call themselves anarchists, or like to call themselves anarchists. I find that anarchists like to think that everyone else is an anarchist , sort of thing, so I guess its gotten the name of being an anarchist Cafe because anarchists call it that. For sure we've got connections with the anarchist community. I mean, its antiauthoritarian, that's a concern of people who work in the Cafe, it goes along with not having a boss, not wanting a boss, and not thinking you need a boss to be able to function. All this is anti-authoritarian, which is completely synonymous with anarchism. It's not an anarchist cafe, but it runs on principles that are anarchist."

We NEED your letters → please write to us and tell us what your views on Ⓐ NARCHISM are. Is it dead? Is it on the rise? What does it mean to you? Is it just a symbol that grows on walls and the backs of pseudo-punk-rockers? We hope to enlighten some people and perhaps even be enlightened on this subject: 548 CONGREGATION, MTL., QC, H3K-2H9

FOR OUR NEXT ISSUE: LOOK FOR MORE ARTWORK & POETRY, review SEEING RED, show REVIEWS & INTERVIEWS, ARTICLES ON ANARCHISM, SKATING, HOW TO BE A COOL DUDE... AND MUCH MUCH MORE!

big king corp$E + GOLDEN CALGARIANS

OCT. 16, 1985

I had no idea of what to expect from this show, having never heard or seen either of the bands. A fair crowd was on hand to see BIG KING CORPSE from T.O., who put on the best 45 minutes of music I've witnessed in quite some time. They have the bite of hardcore, but their influences lean more towards the underground sound of the sixties and early seventies, à la Stooges and the Velvet Underground. Unfortunately, it isn't likely that we'll see them here again, since they are apparently calling it quits. The Golden Calgarians were good (and fun), but not nearly as impressive. Their influences lie in the fifties tradition, but a little raunchier than most of the "roots" bands I've heard. If you like rock-a-billy, then this might appeal to you.

CONCORDIA

NOV. 30, 1985

Walking into the Concordia cafeteria at Sir George can resemble walking into a wall. Maybe it's because too many people are more interested in drinking CHEAP BEER and talking about who did what to whom. Who knows what it is. But sometimes the atmosphere is a bit too shallow for my liking.

FORGOTTEN REBELS, THREE O'CLOCK TRAIN, LANDED IMMIGRANT

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LANDED IMMIGRANT opened the show to a less than receptive crowd, probably due to the poor sound or unfamiliarity. Imagine '77 punk rock with a dab of metal, and you have LANDED IMMIGRANT. Enjoyable but not mind-boggling.

Up next were THREE O'CLOCK TRAIN. They've been labelled Montreal's "Kings of Cowpunk" but there is a great deal more to them than that. A typical TRAIN set can consist of anything from a slowed down country or blues ballad to a finger snappin' rock'n'roll tune in a STONES vein.

cont'd

NOV. 30, 1985
FORGOTTEN REBELS, THREE O'CLOCK TRAIN, LANDED IMMIGRANT

On stage they (THE TRAIN) have a good time and show it, but there is underlying tension beneath the fun. Their songs show great vinyl potential, and thankfully an album is on the way.

Seeing FORGOTTEN REBELS was like experiencing '77 all over again. The BUZZCOCKS, SLF and the PISTOLS wrapped up in one. Memorable were covers of the STATUS QUO's "Pictures of Matchstick Men" and the PISTOLS' "Pretty Vacant". The REBEL's are a living example that punk will never be dead, no matter how dead it tries to be.

John Campbell ....

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RECORDS

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REPLACEMENTS

Minnesota's REPLACEMENTS have finally established themselves in the mainstream pop world with the release of "TIM", their fifth and in my opinion, best album yet. To say "mainstream pop world" may be stretching the matter of them being on a major label, since they have still kept the same edge they've always had (however more refined), and "TIM" is far from being a sell-out. But they've got both feet in the proverbial door, and for a band that not so long ago claimed "We're going nowhere, fast as we can!" in "Treatment Bound", they've come a long way. That they have not lost their edge was made apparent on their "Saturday Night Live" performance in which they were just as loose as reports of their live shows have them to be.

"LET IT BE" was a critical and commercial milestone for the REPLACEMENTS. People who had never taken them seriously before thought twice, and those who never heard before became devout and loyal fans. "TIM" established the direction that was lacking in "LET IT BE", having a unified sound that I suppose was designed to make them easily identified by a larger market. But underneath this lies the same wackiness that characterized "HOOTENANY" and all their other releases. Listen to the self-mockery of "Hold my Life" where Paul Westerberg sings "Hold my life-- 'til I'm ready to use it" and the irony of "Bastards of Young"; "The ones who love us best/ are the ones we lay to rest/ The ones who love us least/ are the ones we die to please". They're still as twisted as they've always been, but now they're on Warner.

Musically "TIM" is a subtle mélange of country, folk, mid-seventies rock, punk-- and so on. But this is mostly speculation, since the influences are overshadowed by the sheer originality of the songs. A somewhat disjointed electric guitar is accompanied by an acoustic that adds depth to songs that might not have been achieved with the electric alone. Paul Westerberg's voice is still kind of hoarse, yet more melodic than on previous releases. Give "TIM" a chance if you don't like it at first. It takes a while.

RECORDS AGAIN $&$&...

C.O.C. - ANIMOSITY!

Fucken amazing! From the tiwsted wrenched gut and to and for the twisted wrenched gut. Screaming, raw sound that releases pent-up sentiments from your confused and sore brain. Drains your very last frustration with the mega-blowing death(metal/speed) core double edged steel riffs. Extremely tight yet extremely loose. Your neck and shoulders will beg for mercy, from the involuntary headbanging this record induces on you. I'm still sore from their show.

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SS DECONTROL

S.S.D. - BREAK IT UP!

The DEF LEPPARD, JUDAS PRIEST look alike record sleeve is a dead give-away for the AC/DC-KISS sound of their new LP. If you hate long guitar solos or any of the previously mentioned bands, don't buy this record. On the other hand, if you like clean and slow, power rock'n'roll, then you'll love this album. Either way it's a cool break from generic-sounding hardcore bands.

For info on how to join the SSD Rock'n'Roll Army write to: S.S.Decontrol/ 8 Longwood RD./ Lynn MA/ 01904/ U.S. of A.

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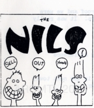
NILS - SELL OUT YOUNG

Floating in between Husker Du and the Replacements are the Nils, one of Montreal's longest running bands, at six years. They've changed over those years, but the attitude hasn't. They were originally inspired by '77 punk, and still are, but they've grown older and the scope of their influences has broadened. With only 4 songs, "Sell Out Young" still covers a lot of ground and the material ranges from close-to-thrash sound of "Fountains" to the moody and indescribable "Daylight", my favourite.



Hopefully someday we'll see an album come out with three times as many songs...

ENIGMAS

PAUL - VOCALS

MIKE - GUITAR

FA: So how long have you been together?

PAUL: Three years Pour trois années.

FA: And what's your tour like?

MIKE: We've done Edmonton, Regina, Winnipeg, Toronto, and Montreal. We're going to Calgary and then home.

FA: What's been your best turnout?

MIKE: In numbers probably Edmonton, but we've done 2 tours there before.

PAUL: It was finances and the weather that stopped us from coming here on our last tour. We stopped in Winnipeg, but we would really have liked to come out.

MIKE: It's such a long way, right. You're going so far between gigs and you're making so little money that it's so hard to do.**

FA: You don't make money when you tour?

PAUL & MIKE: OH NO (groans).

MIKE: We had to buy a transmission in Winnipeg. That was $850, and we've had five flats.

PAUL: Yeah, we bought tires in...there were a lot of flies in that town, it was great.

MIKE: Our worst tour was when we did a tour down to L.A. We were in L.A. during the Olympics, and it was just a real bad-luck tour.

PAUL: We went upstairs to check out the view on the roof and we were apprehended by a SWAT team that thought we were snipers. It was really scarysville. Wasn't it Mike?

MIKE: Oh it was really scary yeah.

FA: When you're going across Canada do you find a big difference between cities? >

**IN England you drive twenty minutes and you're in the next town, but here it's much harder for independant bands to tour.

ARCMTL 2023

MORE ENIGMAS
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MIKE: The bigger the city the harder it is to do something. We played Regina and it's easy to get the exposure you want in a small town because there are fewer bands coming through and there are fewer local bands, so there's more of a musical starvation.

FA: But do you find that all big cities are pretty much the same?

MIKE: Well, there's always great people everywhere--

PAUL: As a matter of fact they're so great we like to rub cheese up and down on them.

MIKE: You tend to look at cities from the people you meet, and they usually tend to be great people, and then you look at it from the point of if you'd want to live there. I've been all over Canada and Europe and probably the two cities I would like to live in are Vancouver and Montreal.

FA: What did you think of Toronto?

MIKE: Well, it's a heavier city. It's a big city and there's a lot going on there. It's got all the symptoms of a big city; Montreal is a big city, but there is definitely a more liberal attitude here.

FA: Toronto is a more Americanized city, right. And Montreal has sort of managed to remain apart...maybe because of the French aspect.

PAUL: Not only français, but everything. It's the whole vibration.

FA: So what's it like in Vancouver?

MIKE: It's pretty good.

PAUL: It's happening. A lot of audience participation...

MIKE: It's picked up. There was a great period around '79-80 and then it really slumped for about three years. Now it's picked up again. But there's not a lot of clubs there. For a band like us it's easier because we're kind of accessable. For a band like NOMEANSNO it's harder, and for hardcore bands it's even harder. Most of the hardcore shows are hall shows.

FA: Are you political at all?

MIKE: No, our music isn't at all. We just want to entertain, we want people to have fun.

PAUL: We have played lots of benefits though. We played out on the street for an Oxfam benefit, and stuff like that. But as far as music goes, we just want to entertain people.!!!!!!

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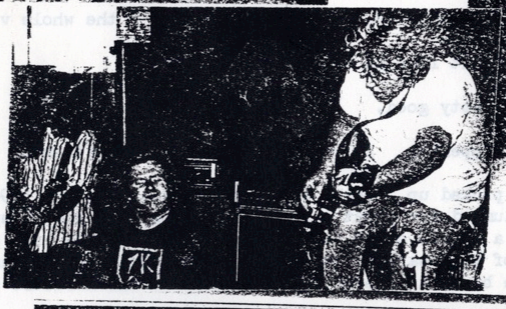

ALL PHOTOS BY JOE SARY. TANKS A LOT MAN!

JC 2014